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Teaching World Literature in the
High School

By

Committee on World Literature

*(A Special Projects Committee of the Illinois Association of
Teachers of English)*

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Teaching World Literature in the High School

World literature as a separate course is a relatively new subject in secondary schools although texts for such a course have been on the market for a quarter of a century. The interest in world literature today may be due to travel and trade since World War II, but, in any case, many secondary schools are now trying to find a spot in their curricula for the study of the literary masterpieces that have made the world's thinking what it is, with the hope that such a study will result not only in greater appreciation of beauty, of moral values, and of high ideals, but also in a better understanding of the peoples with whom, each passing year, we become more closely associated.

With the whole world as their home, the rising generations can justify taking time in their secondary education to study "some of the best that has been thought and said in the world" as the English teachers of Illinois announced in a 1958 conference on the teaching of English in their state.¹ If, as they further said, teachers

¹ Education Press Bulletin. "The Teaching of English in Illinois." Springfield: Office of the Superintendent of Public Instruction, February, 1958.

The special projects committee on world literature of the Illinois Association of Teachers of English here presents the report of its two-year study. Committee members are Mrs. Charlotte Anderson, English Department, Champaign Senior High School; Mrs. Mabel Dobyns, Chairman, Foreign Language Department, Urbana High School; Mrs. Viola Gribanovsky, Chairman, English Department, Urbana Junior High School; and Mrs. Enid Olson, Publications Associate, the National Council of Teachers of English, committee chairman.

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"need the ability to project themselves into the child's future to anticipate what he is likely to require through his adult years," this committee thinks that the high schools have an obligation to acquaint their students with the cultures of their fellowmen and to search for that "unity in diversity" that Unesco has stated as the high aim of education in the world.

Rationale

For some time now, teachers have been told that the quality which most distinguishes our century is interdependence; that men's ideas as well as their goods now travel freely about the world giving rise to a new phenomenon—global, ideological warfare; and that citizens of the United States now have to decide matters of world importance that can make the difference between life and death.²

Man is capable of arising to such decisions, says Professor DeBoer, because he can develop intellectual vision; that is, the ability to see complex relationships in space and time. He can see the relationship of famine in India to his own well-being tomorrow, and he can understand that the struggle for a good life on the part of a Bolivian tin miner is part of his own struggle. This kind of intellectual vision is not only possible to man, but it is also necessary for his survival.³

However, most writers addressing themselves to teachers speak more frequently of the importance of attitudes to the world. The word *attitudes* implies more than an intellectual grasp of a differing point of view. It includes in its meaning an emotional response, a way of feeling toward those different points of view and toward people who hold them.

Arnold M. Rose, who conducted nine studies designed to change attitudes toward minorities, reports that seven of the studies succeeded in doing so. He concludes that education may sometimes misfire, but that attitudes can be altered.⁴

Teachers of literature have always been in a favorable position to encourage change in attitudes. In spite of technological advances, most of us still live in a circumscribed world and must depend on

² Swift, Richard N. *World Affairs and the College Curriculum*. Washington: American Council on Education, 1959, pp. 22-23.

³ DeBoer, John J. "What Literature Can Do for Children." Eighth Annual Conference on Reading, University of Pittsburgh, 1952, pp. 34-35.

⁴ Preston, Ralph C. (ed.). *Teaching World Understanding*. Englewood Cliffs: Prentice-Hall, 1955. Planned by the Friends Peace Committee of the Philadelphia Yearly Meetings of the Religious Society of Friends.

vicarious experiences to enlighten us. Literature gives us such experience. And once we accept the demand for better understanding of the world, isn't it logical to include in our literature program a solid and serious study of literary pieces from countries other than England and America? Isn't it true that, although we formerly educated in a single cultural tradition, we must now educate for living and thinking in a world of many cultures?⁵

Yet teachers must be prepared to answer certain objections, even fear, among some people.

Teachers who emphasize a world view of literature are sometimes suspected of diminishing the patriotism of their students. The fear for patriotism is unfounded. Studying a multicultural world does not mean that we idolize the "international person" whoever that may be. In fact, persons who seek to be universal men in the extreme sense may become formless individuals seeking to be at home everywhere, while in reality they are at home nowhere.⁶ Individuals have been known who have become obsessed with the abstractions "humanity" and "world citizenship" and still were unable to live happily with their next door neighbors.

A real appreciation of other peoples of the world is possible only when it is rooted in a deep feeling for one's own people. Just as there is no such thing as a tree that is simultaneously oak, pine, and cedar, there is no such thing as a person who belongs equally to all peoples, languages, cultures, and nations. We are born into a specific society and are formed by it. Through it, we develop and make our contribution. Every human accomplishment reflects a particular cultural form in which it was produced.⁷ When we strive after an ordered world, we are not seeking to suppress a particular culture.

Instead, we are striving to make each particular culture a highly distinctive piece in an international mosaic. The richness of our own American culture can be attributed to the many lacings of immigrant cultures which are to be found within it.

Another fear, sometimes voiced, is that, in developing a broad social view of literature, we may neglect its contribution to the student's personal development. On the contrary, students are capable of understanding others better as they grow to understand themselves. Literature teaches not only how others are different

⁵ Berry, Thomas. "Education in a Multicultural World," from *Approaches to the Oriental Classics: Asian Literature and Thought in General Education*. New York: Columbia University Press, 1959.

⁶ Berry. *op. cit.*

⁷ Berry. *op. cit.*

from us, but, more fundamentally, how they are alike. As we so often hear, literature deals with man's universal qualities. The more deeply a piece of literature is experienced, the greater its contributions to the student's personal life and ultimately to his social vision.

The very personal intimacy of the experience with literature in itself raises another problem. Many of the significant pieces of literature do not speak solely of triumph and happiness. Much literature deals with tragedy and evil. If the study of such writings becomes the gripping experience that it can be, is there not danger of sowing the seeds of pessimism?

A good teacher has to lead his students with patience and a sense of perspective. Pessimism is often just short-sightedness. Gradually students can be led to see that out of man's suffering has come his courage to struggle, and out of his struggles has come an even clearer conception of how to live.

Furthermore, many high school students are not unacquainted with tragedy. Sometimes, from the emotional turmoil of a broken home, the stone wall of limited family finances, or the frustration of their own limitations, they have looked inward in despair and outward at a pitiless world with sadder eyes than those of their more privileged teachers. But the young, as well as the old, must face sorrow as surely as death. It is best they learn from those who have met them nobly. As Centralia Township High School, for example, has discovered, the tragic can provide the most solid, meaningful, and challenging basis for the stimulation of independent thinking in students. As their concept of the scope and power of tragedy grows, they begin to see similarities in the personalities and actions of heroic figures. They will set standards against which to measure other characters in literature and in life.

And how do the more technical aspects of literature such as meter in poetry or connotation in dramatic dialogue fit into such a high-minded approach to literature? There are those who remind us that it is just this dry, technical approach to literary works that has killed all interest in them. Undoubtedly overteaching threatens to dry out interests if the teacher dwells on form separated from meaning. As Professor Cross used to say, "English teachers are such conscientious people that they often teach the life out of things artistic."⁸

Clearly, form needs to be taught but only in relation to mean-

⁸ Cross, E. A. *World Literature*. New York: American Book Company, 1947.

ing. True artistry commands that form enhance meaning and be molded inextricably with it. Insight into artistic form, if understood in relation to meaning, ought to heighten student response, not lessen it.

A final fear about world literature is the respectable but rather futile fear of the purists. In selections from all the world's literatures, do the losses in translation destroy the flavor of the originals? Unlike other arts, literature presents the difficulty of getting good translations. Only a very limited number of world classics can be studied by high school students in the language in which they are written. They may read the *Aeneid* in Latin and *Les Miserables* in French, but for the most part they are dependent upon translations. Certainly much artistic writing, especially poetry, loses some of its effect in translation, but if we are careful in choosing our translators, it need not lose its truth or its distinctive character. The realities and universalities of human nature can shine through all languages and from one to the other. To deny the use of some translations is to deny us access to more than two or three literatures at best.

Despite these objections to a course in world literature, this committee reiterates its conviction that the values of such a course in the high school outweigh the objections. World literature can "restore the sense of a human community," as Archibald MacLeish in 1948 declared as a world need.⁹ It underlines the similarities in literary and cultural heritages as revealed especially in the folk tale and the epic. It brings universals to our present day political, intellectual, and emotional needs and reminds us that we belong to the family of man. It helps to develop in the young the need for sensitivity, sensitivity toward another's heartbreak, a research team's discovery, a new nation's independence celebration.

A world literature course then will bring the student into contact with writing that will open up new and remote horizons for him—the literature that hitherto many schools have, in fallacy, felt too difficult or perhaps not too necessary.

Implementation

Once a faculty has accepted the arguments for a world literature course, its next task is to define such a course and place it at the proper level in the program.

Selections from world literature can and should be included

⁹ Laves, W. H. C., and C. A. Thomson. *Unesco: Purpose, Progress, Prospects*. Bloomington: Indiana University Press, 1957. p. 245.

in the reading of all children from the grades on. Actually, our young children grow up more with world literature than do high school students. Our nursery rhymes, fairy tales, legends, and tall tales, which they hear from preschool days, have come from world literature. In school, they can enjoy more folklore such as the "Cow-Tail Switch and Other Stories" out of Africa and the "Tiger's Whisker and Other Tales and Legends" from Asia.

In speaking of a world literature course, however, we usually have in mind an entire course devoted to reading, discussing, and writing about significant pieces produced by native writers in different parts of the world. We say native writers because works about other countries written by English and American writers such as Pearl Buck's books about China can be introduced earlier before the student is ready to concentrate on a world literature course. More importantly, if what we want to teach is an understanding of differing points of view, then we are inescapably led to the native writer.

Whether or not selections from English and American literature are included is a matter of curricular arrangement. The school may have already provided for a study of American and English literature before the student enters a world literature course. If so, the teacher may feel free to devote the time, which is all too scarce, to literature of other countries and to refer to English and American pieces for purposes of comparison.

The course is usually offered at the junior and senior levels as an elective course. In time, world events may push us into requiring it of all students. Some schools combine world literature with world history in a core arrangement, but in this article we are describing world literature taught as an independent course.

In setting up such a course, perhaps the most anxious questions concern student and teacher qualifications. Can high school juniors and seniors understand outstanding pieces of world literature? What teacher is capable of teaching such a course with its propensity to range all over space and far back in time?

It is true that a teacher can hardly be expected to know well all of the world's significant pieces of literature, to say nothing of background materials which he feels are necessary. It is also true that in educational periodicals there is less help for the teacher of world literature than for teachers of other bodies of literature. And guides for the teaching of certain literatures, such as Oriental literature, are exceedingly rare though Asia looms large indeed in present world problems. The teacher of world literature must be largely self-taught.

In a recent book, Mark Van Doren offers some sensible advice:

It is unwise to begin by telling students of great books that they are difficult to understand without elaborate preparation, historical, philosophical, psychological, linguistic, or otherwise. No student will have this preparation, and such of it as the teacher offers him will be harder to absorb than the text of the books themselves, assuming that the books are really great—i.e., have commanded great audiences over great periods of time.

This means that the teacher should begin boldly with the text, minimizing its strangeness and penetrating as soon as he can to its human center. But this is not easy. It is easier to lecture about the time and place of the book, the culture that produced it, its reputation in its own country or religion, its difference from any Western book—in other words, its unintelligibility. The hard thing is to face it as a masterpiece. The job, that is to say, is critical; and since criticism is an art rather than a science, it is probable that not every teacher in the project will have mastered its procedures. The first and chief of these procedures is to read with an open and innocent mind the words that are there; to notice what happens to one's mind as one reads the words, page after page; and to render an honest account of the result.¹⁰

Later Van Doren comes back to the theme again:

No undergraduate ever reads Plato's *Republic* perfectly; but I have never met a scholar who did so either—and the better the scholar, the more generously he will acknowledge this. There is no such thing as a perfect reading of a great book; such a book is inexhaustible, and eludes its most learned commentators. Its wisest commentators are interested in what new readers of it say it means. New readers often see freshly and naturally the obvious things in a masterpiece which long acquaintance may have staled for the expert. The obvious things are probably the essential things. . . .

No teacher of such a course will be, need be, or should be a specialist in all of the authors or volumes studied. Ideally he should resemble the student in his initial ignorance, although, of course, he should differ from him in age, experience, reading skill, and the power to express his reading—that is, to know what really interests him as he reads and to be able to say what this is. He will, doubtless, make mistakes, but the only mistake he should worry about is the mistake of not being simple enough. The "gift to the simple" is the highest pedagogical gift, and nowhere will it ever be more needed.¹¹

And what of our students? Can the young understand the classics, both the traditional and the contemporary? Can they

¹⁰ Van Doren, Mark. "Great Books—East and West," from *Approaches to the Oriental Classics: Asian Literature and Thought in General Education*, William T. DeBary, Jr. (ed.). New York: Columbia University Press, 1959.

¹¹ Van Doren. *op. cit.*

know why Faust was tempted, why Hamlet writhed in indecision, why Job sat imperturbable and rock-like, or even why (in *Cry, the Beloved Country*) Jarvis could tell Kumalo, "I have seen a man who was in darkness till you found him"? ¹²

In answer we listen again to Mark Van Doren, this time from his address to the 1960 NCTE convention. He remarked that the teacher's job is like the poet's. Both tell people what they already know. A high school student, he went on to say, has known all there is to know in life: of pleasure, pain, gaiety, sorrow, jealousy, tension. All the experiences are there; only the intensity and the repetition are waiting.

Surely the young can understand the classics if they are taught wisely. A wise teacher knows his own classes, and the classics are rich enough to offer many levels of study.

Rather, the teacher will find that the real problem will be in organization of content. Courses in English and American literature have been established throughout the years, and patterns have been set as to what should be taught and the best way of teaching it. In the past the few high schools that have attempted courses in world literature have offered work so varied that it is difficult to state in general what is being taught.

We are all aware, and the colleges will not allow us to forget, that high school students are notably short when it comes to a background of good reading. Yet, although Asian and African literatures are harder to find, the amount of European and Mediterranean literature seems almost limitless.

Content and Organization

World literature study, in any case, should take the student beyond his present knowledge and give him a sense of the evolution of literature, an awareness of the value of ancient writings, and some conception of cultural traditions. He should realize that great thoughts of beauty and expression are not the sole possession of the Anglo-Saxon tongue. American students should be interested in the literature of foreign lands because many of them have in their veins the blood of those who came to America from foreign lands not so many decades ago. An appeal to the interests and experiences of students should develop an appreciation of other individuals, peoples, and their accomplishments.

Several considerations arise in deciding the organization. Should

¹² Paton, Alan. *Cry, the Beloved Country*. New York: Charles Scribner's Sons, 1948.

there be an intensive study of a few great works or a wide study of many? Some educators believe that a broad general study gives a better foundation for further work, but there are those who prefer a careful analysis of a few great selections to the study of fragments from many.

Should the teacher use one of the several anthologies of world literature as a basic text, or should he use the broad realm of inexpensive editions and paperbacks? If he uses an anthology, he will have before him a carefully arranged body of material built around a certain pattern. The material is clearly and logically organized, and for a beginning teacher this arrangement is a great help. But it is not intended that every student read every selection in the book.

Because of the vastness of the material with which the anthologies deal, however, excellent as these texts are, they leave something to be desired. In too many one finds too much of everything and too little of the writings which the teacher may feel can do the most for the students. Special editions and paperbacks, on the other hand, afford a study of whole pieces of literature. They may be used to enrich the basic text, to serve as a springboard for approaching the material in the text, or to form the entire course.

Although the teacher must ultimately decide his own plan of organization, this report will name several and suggest advantages of each.

Chronological

A chronological arrangement of literary works provides a continuous narrative of man's development moving from the writings of the ancients to those of the present. This arrangement also preserves a sense of time lacking in other ways of teaching. A core curriculum or a humanities course might with practicality use this plan, which will work best after students have studied world history. One may trace the great literary movements of history: ancient and classical literature, medievalism, humanism, classicism, romanticism, realism, skepticism. Or one may combine chronology with a study of literary types, *e.g.*, start with early drama and work forward, etc.

Nationality or Ethnic

Literary selections presented in regional, cultural, or ethnic patterns, not only of people living today but also of those who have passed and left their mark on civilization, though separated by history and perhaps geography, show a common bond of ideas and aspirations and

That thread of the all-sustaining Beauty
Which runs through all and doth all unite.

Students will find it practical to utilize their foreign language study and its readings in a plan like this.

Literary Types

The familiar plan of study by literary types is still a good one, and with the use of the individual classics, the teacher can lead his class where he will. The conflict of human passion stands out forcefully in plays such as Aeschylus' *Prometheus Bound*, Sophocles' *Antigone*, Euripedes' *Iphigenia*, Aristophanes' *The Frogs*, Goethe's *Faust* (Part I), Schiller's *Wilhelm Tell*, Chekhov's *The Cherry Orchard*, or Ibsen's *Enemy of the People*.

The sorrows and joys, the successes and failures of those whose works have influenced mankind are revealed in the *Confessions* of St. Augustine, the *Autobiography* of Cellini, Plato's *Death of Socrates*, Plutarch's *Lives*, Boswell's *Life of Johnson*, and Franklin's *Autobiography*.

The vast sweep of the epic comes alive in the *Iliad*, the *Odyssey*, the *Aeneid*, the *Song of Roland*, the *Cid*, the *Nibelungenlied*, or the *Mahabharata*, which Jawaharlal Nehru feels is still a living force in the lives of the Indian people.

Dealing with thoughts and moods as varied as man himself are the essays of Montaigne, Lessing, Schiller, Kant, Mazzini, Pascal, and Rousseau; or the lyrics of the *Psalms*, Li Po, Sappho, Villon, Heine, or the tiny glimpses of beauty of the Japanese *haiku*. Nor should the teacher overlook the intrinsic merit of the fables of Aesop, LaFontaine, or those of the *Panchatantra*. Anthologies lend themselves to the study of poetry—from Mark Van Doren's *An Anthology of World Poetry* to the *Pocket Book of Verse* to *The White Pony*, a collection of three thousand years of Chinese poetry, translated by Chinese scholars, chosen and edited by Robert Payne.

Nearly every good anthology of short stories has an excellent sampling of tales from many lands. With many of these, the student is already familiar, for stories from India, Japan, and Scandinavia are popular in many collections for children's reading. He knows the stories from the Arabian nights and never thinks of Aesop as a foreigner. The student may be surprised to see what the wry, satirical twist of Chekhov's humor has in common with many of the popular writers of today, and he may discover that some of Gorki's social derelicts might be able to converse with characters depicted by Saroyan, Faulkner, or Saki.

The class will have time to study only a few novels together; therefore, the novel may better be studied through outside reading and comparisons.

Thematic

Studies this committee made reveal that many high schools look with favor upon the thematic approach to the study of literature because of its flexibility. The work, unified by a common theme which can be drawn from any period or country, enables the slower as well as the abler student to profit. The thematic organization may be either the study of a group of selections that have something to do with a particular subject or the tracing of a particular theme through a group of selections.

Such a theme as "Search for a Better World" enables the student to analyze ideal governments as Plato's *Republic*, Bacon's *New Atlantis*, More's *Utopia*, Swift's *Gulliver's Travels*, and Hilton's *Lost Horizon*. The philosophic thoughts of Aristotle, Marcus Aurelius, Pascal, Leonardo, Descartes, Locke, Spinoza, and Nietzsche in the past and Bertrand Russell in the present raise important questions and attempt honest answers that are relevant to the problems modern man must face and solve. Or "Forming a Philosophy of Life" can build on Machiavelli's *The Prince*, Omar Khayyam's *Rubaiyat*, Lin Yutang's *The Importance of Living*, Antoine de Saint Exupery's *Wind, Sand, and Stars*, Ernest Hemingway's *Old Man and the Sea*, and Albert Schweitzer's *Out of My Life and Thought*.

The element of satire with "Man's Contempt, Amusement, or Disgust of Man" has permeated literature from the stories of *Til Eulenspiegel* and *Reynard the Fox* through Rabelais' *Gargantua and Pantagruel*, Voltaire's *Candide*, and Swift's *Gulliver's Travels* to Orwell's *Animal Farm*.

The regeneration of men after a long imprisonment offers fascinating study in Dumas' *The Count of Monte Cristo*, Hugo's *Les Misérables*, and Dickens' *A Tale of Two Cities*. Comparative study of Voltaire's *Candide*, Rousseau's *Social Contract*, and our *Declaration of Independence* reveal similar social and political ideas.

The "Tragedy of Human Frustrations" (*Job*, *Oedipus Rex*, *Othello*), "Desire for Peace and Happiness" (*Analects of Confucius*, *Confessions of St. Augustine*, *Rubaiyat of Omar Khayyam*), "Zest for Adventure" (*Don Quixote*, *The Three Musketeers*, *Kristin Lavransdatter*), "Love for Friends and Family" (*Ruth*, *Cyrano de Bergerac*, and *Cry, the Beloved Country*), and "Home and Fireside" (*Marbacka*, *Pere Goriot*, *Story of the Trapp Family*)

Singers) are other themes that can be developed. "Understanding Others" with *Stories of Russian Life* by Chekhov, *Out of Africa* by Isak Dinesen, and *My Country and My People* by Lin Yutang, bring together ideas from three remote parts of the world.

The search for the nature of God, of the universe, of one's own place in the scheme of life, for what makes life worth living, and for a solution to the problems of ignorance, prejudice, and war are the themes that run through the work of the masters.

Comparative

The comparative treatment of form and theme seems made to order for world literature, which is, essentially, comparative literature. Rather than being a separate arrangement, it is a technique by which literary types and themes may be studied. Comparison offers the student the advantage of stepping outside of time and country to examine, for instance, the depth of tragedy of the *Oresteia* of Aeschylus, or Shakespeare's *Hamlet*, and of Maxwell Anderson's *Winterset*, as is set forth in the Curriculum Study of the Portland, Oregon, High School, District No. 1. *The Vision of Tragedy*, a monograph by Richard B. Sewell of Yale University, and a paperback Dramabook entitled *The Book of Job as a Greek Tragedy* will be helpful here. Clarence W. Hach, in "The Universal in the Classic," (*Illinois English Bulletin*, October, 1958), describes a way in which similarities in tragic figures might be taught.

An analytical study of education using Plato's *Republic*, Machiavelli's *The Prince* and Newman's *Idea of a University* is suggested in the Teaching Guide for the Language Arts for the Secondary Schools of the Chicago Public Schools.

The thoughts and conduct of birds and beasts in the *Fables of LaFontaine*, Kipling's *Jungle Book*, and Harris's *Uncle Remus* compare rather sensibly with the behavior and action of human beings.

Use of a similar literary device binds together the glorious collections of the most celebrated tales in the world—*The Thousand and One Nights*, Boccaccio's *Decameron*, and Chaucer's *Canterbury Tales*.

Epics and folklore invite comparative studies. Similarities of folk tales and comparison of such epic heroes from many cultures such as Ulysses, Aeneas, Roland, Siegfried, Job, Beowulf, Frithjof, and Sigurd cannot help but be striking. It is good also for students to find out, for example, that "Russian literature, like that of other Northern European nations, is rich in folk tales, and folk

songs. Many of these tales show distinctly that they come from the Orient and have simply taken on Russian names and customs as a veneer. The many narratives of peasant life show recurring notes similar to German and Scandinavian stories, such as the triumph of the younger son over his brothers, of the serf over the cruel master, of the guileless peasant over the wise men of the court."¹³

The Faust legend is interesting in its variations in the philosophic dreams of Goethe, Marlowe's *Dr. Faustus*, Irving's "The Devil and Tom Walker," Benet's "The Devil and Daniel Webster," and Thomas Mann's *Doctor Faustus*.

The life of the Norwegian peasant of Hamsun's *Growth of the Soil* has its counterpart in that of his transplanted American cousin of Rolvaag's *Giants in the Earth*. Much profit can also be gained from the reading of such sacred writings as the *Sayings of Confucius*, the *Book of Job*, the *Psalms*, and the *Koran*.

Great Books

The use of individual books is a necessity to the teacher who is planning a Great Books course. This arrangement consists of those books which are undisputed landmarks of Western tradition from Plato to the present, books that have appealed to generation after generation. Though not all people agree as to which are the greatest literary works of all time, most would include the writings mentioned again and again—the *Iliad*, the *Odyssey*, the *Aeneid*, *Agamemnon*, *The Frogs*, the *Republic*, Dante's *Inferno*, *Don Quixote*, the *Book of Job*, the *Dialogues* of Plato, *The Prince* of Machiavelli, the *Decameron*, *Crime and Punishment*, and the plays of Ibsen. Of course a class in high school can be expected to read but a few of these masterpieces, but a careful study of only a few is truly a rewarding experience.

Humanities

A world literature course planned from the standpoint of the humanities allows the student to probe different facets of man's development and to enrich his knowledge of philosophy, history, the arts, and the sciences. Hibberd's *Writers of the Western World* outlines parallel movements in art, literature, and architecture by means of heavily illustrated sections of beautiful plates showing classical, romantic, and realistic paintings, works of sculpture, and buildings. These are linked by essays tracing similar attitudes in literature.

¹³ Inglis and Stewart. *Adventures in World Literature*. New York: Harcourt, Brace, 1958, p. 752.

Through a humanities course the student comes to see that the universal problems of man are reflected in music and the other fine arts. The contributions of archeology to the understanding of Homer and the Cretan myths are invaluable. The Wagnerian operas—*The Rhinegold*, *The Valkyries*, *The Twilight of the Gods*—owe their fascinating stories to the *Nibelungenlied*. Ibsen's poetic drama *Peer Gynt* has its greatness confirmed by the magnificent music of Grieg's suite. Music from Gounod's popular opera heightens the interest in the study of any portion of Goethe's *Faust*. Reading the *Aeneid* would hardly seem complete without a discussion of the famous statue of Laocoön and his two sons. A picture of the beautiful bronze Perseus, which still stands in Loggia dei Lanzi in Florence, adds delight to Cellini's account of its casting and almost justifies the conceit of the great artist. No study of the Renaissance literary greatness could overlook the superb painters and sculptors of that period.

Current Events

The content of a world literature course may stem from current events, as the Newton, Iowa, Community High School has experienced.¹⁴

At the beginning of World War II the story of the Wooden Horse invasion of Norway led to readings in Greek and Roman literature. The interest in the happenings in Asia prompted the study of Oriental poetry and drama. Events in Latin America touched off interest in writings of that continent. In like manner, the emergence of new African nations should encourage us to search for works that express the spirit of the African peoples as well as to reexamine the writings of Richard Wright, Langston Hughes, James Weldon Johnson, and Claude McKay.

Being educated for world citizenship through the study of literature will reveal to the student the fact that no one nation or part of the world is responsible for present progress and culture and that the ideas and ideals of today are the composite result of those of the past. In the final test, under the external difference of color, time, place, or custom, people are fundamentally the same the world over, as in the old Hindu saying, "The spirit dwells in all men, but not all men are aware of this."

There is, of course, no "best" way to teach world literature. There are, however, some further suggestions on how one might increase one's effectiveness in accomplishing this important task.

¹⁴ Speake, Marian. "One Course in World Literature," from *Iowa English Yearbook* p. 49. Iowa City: Iowa Council of Teachers of English, 1960.

As we have said, the teacher finds it helpful to know the background and reasons for the inclusion of the course in his high school curriculum. He wants to know something about the readiness and interest of his students. He must decide on the content and organization which he can handle best. Then it will help him to know of some methods, procedures, techniques used by other experienced teachers. The foregoing discussion has implied some of these for certainly technique cannot be divorced from content, but perhaps some specifics are in order now, particularly for the beginning teacher or the teacher new to the world literature course.

Methods and Procedures

Before beginning a description of these suggestions gathered by the committee, it is well to speak a warning regarding their use. They should never be considered a "bag or tricks" with which to sell the course, or a way to provide amusement in teaching it. They should always be used as a respectable means to a fuller appreciation of the great thought of the world. Since time is usually limited for all the works the teacher would like to introduce, great care must be taken that the machinery of teaching does not get so involved with certain techniques that the literature itself gets less attention.

Not every teacher is expected to make use of all ideas implied in this report. These are just methods that have been found helpful by *some* teachers; they may not be of value to all. On the other hand, if they suggest still other techniques not specifically mentioned, they will serve indirectly.

As in other literature courses, information-getting activities are foremost. These include the actual reading in and out of class, reports on related readings, and background materials.

Some of these suggestions are certainly familiar to the teacher of any literature course. Any technique that has worked well with the teacher of American or British literature is likely to work in a course in world literature. Here the panel, the special report, or the dramatization takes on a new dimension in depth and variety, presenting richer contrasts in literary style and probably raising more profound questions about man's common bonds and future possibilities than will likely develop in a class where only one national literature is being studied.

Centralia Township High School begins its course with a study of *The Family of Man*, a collection of pictures taken by world-ranging photographers compiled by Edward Steichen, with

an introduction by Carl Sandburg. At the end of the course they read "Credo for Modern Man" by Norman Cousins.¹⁵

Several techniques suitable for use with the drama are possible. The Council for a Television Course in the Humanities level for secondary schools supported by the Fund for the Advancement of Education through the Ford Foundation offers a teacher's manual for use with the filmed lessons on *Oedipus the King*. The films are produced by Bernard M. W. Knox, associate professor of classical philology, Yale University. The four lessons on *Oedipus* are the Age of Sophocles, The Character of Oedipus, Man and God, The Recovery of Oedipus.

Other filmed lessons in the series are on the Humanities, *Our Town*, and *Hamlet*. The teacher's manual contains material for discussions, questions, vocabulary, map, and time chart. Questions are divided into types that require recall, types that require students to illustrate generalizations, make generalizations, recognize generalizations in life, and to make value judgments. A bibliography is also included.

World drama is rich in tragedy, but it is also rich in comedy. Plautus, Moliere, the Scandinavian Ludwig Holberg, and drama from Spain, Mexico, and Asia afford excellent examples. Students enjoy attempting readings and dramatizations from plays like *The Frogs* by Aristophanes. Or they can make up Cyrano with his large nose, cape, and hat with plume, and put on scenes for the class or assembly programs. These opportunities offer motivation for memorization of well-known passages.

Television often has outstanding offerings in the field of drama. *Great Plays in Rehearsal*, *The Play of the Week*, the *Hallmark Theater*, *Playhouse 90*, and the *United States Steel Hour* frequently dramatize works from world literature. The NCTE magazine, *Studies in the Mass Media*, furnishes study guides for current television and motion picture dramas.

College and university radio stations from time to time broadcast lectures and courses in world and comparative literature.

Schools in or near college and university communities have a chance to see their theater presentations of world dramas. Sometimes special high school matinees are preceded by an informative and enlightening lecture by a member of the university's English or drama staff.

Some members of a class, in their study of epic and folk

¹⁵ Bush, Sarah M. "A Humanities Course That Works," from *English Journal*, 48, 4 (April, 1959), p. 208.

literature, pretend they have interviews with some of the well-known heroes of folk and epic tales. They compare notes on what the character seems to be saying about such subjects as nationalism, courage, love, family, and government. The great operas offer excellent opportunities for listening to another kind of interpretation of the hero and the story.

Sheer appreciation activities form a transition between reading, viewing, and listening for information and forming critical judgments. For example, after a study of the epic and other early poetry of a nation, the teacher may find it natural to consider other types of verse. It is generally agreed that poetry, to be fully appreciated, or sometimes even understood, should be read aloud. Choral reading gives pleasure and offers participation for many students, including the shy student. The tape recorder is a handy addition for classroom use at this time. Background music can be selected by the musicians in the class.

Mary McNally of Ames, Iowa, Senior High School again has this suggestion, which may be helpful to other teachers:

One device used to stimulate the reading of poetry is to ask the students to react to titles of poems. Titles used have been "My Familiar Dream," "Late Wisdom," "Sleeper in the Valley," "The Mill." Another device is to have a student select one poem from the group to be studied and select a picture that is appropriate to the image of the poem. Painters in the class bring original work. Musicians have often composed their own music. One boy taped his reading of the poem "Late Wisdom" to jazz, and brought his own record to demonstrate.¹⁶

One teacher reported that one of her artistically talented students brought in a daily drawing of Silas Marner as he saw him change in the course of his reading. This technique might be used effectively in studying a good many novels. Mary McNally of Ames, Iowa, Senior High School has written of a variety of techniques. At Christmas time students imagine they are buying books for people on their gift lists, such as the intellectual, the athlete, the teacher, the sophisticate, the artist, the scientist, the homemaker. This assignment sends the students to the *Saturday Review*, the *New York Times* book section, book stores, and the library. They also exchange names, and each student buys an appropriate paperback book for a fellow student.¹⁷ Then more critical assessments may follow.

A good teacher of the novel makes a point of moving from

¹⁶ McNally, Mary. "Teaching World Literature," from *Iowa English Yearbook*, p. 51. Iowa City: Iowa Council of Teachers of English, 1960.

¹⁷ McNally. *op. cit.*

questions that invite recall to questions that require the student to make valid generalizations in answer. It is the logical generalizations which make the study of world literature enriching. Oral reports work well if topics are selected carefully and not too many are assigned. Sometimes it is wiser to have carefully guided "talk" sessions about "what I've read" than lengthy and numerous individual reports. These discussions develop in the kind of informal atmosphere which send students out on treasure hunts of their own. If it can be arranged, a meeting with an author or attendance at a public lecture on great books often encourages the students' interest in further reading.

A world literature course taught well correlates much writing with both in-class and out-of-class reading. As we have pointed out earlier, there are endless opportunities for comparative critiques or analyses of selections with thematic similarities. Here, too, is the place to give the student a taste of literary criticism—who the great critics are and what their standards of evaluation include, as well as the development of the student's own critical criteria.

For expository student writing based on a work of literature, the teacher can word the theme title as a question or phrase based on a problem posed in the literature and then provide guide questions for the students to answer in their papers. The use of guide questions helps the student to organize his thinking and writing and helps to guarantee exposition of the subject.

Again, as we have already suggested, two novels may be compared and analyzed. For example, Janet Oldham of Madison Central High School, Richmond, Kentucky, draws the comparison between *Dr. Zhivago* and *Babbitt*. Both books, she points out, are Nobel prize winners. In each book, the chief protagonist is not a person but society. Both authors denounce conformity as the curse of societies. In each novel, plot is subservient to the promulgation of idea. She goes on in her comparison by showing that neither book aims at creating well-rounded characters—Lewis's characters are types, Pasternak's, shadow people.¹⁸ Or, two students might like to report on the areas of similarity and difference between two authors like Tolstoy and Pasternak, men born into contrasting Russian worlds, but sharing a sensitivity about man's inhumanity to man.

The committee on the study of world literature hopes that these ideas may make more real the truth spoken by Clifton Fadiman:

¹⁸ Oldham, Janet. "*Dr. Zhivago* and *Babbitt*," from *English Journal*, 48, 5 (May, 1959), p. 242.

He who has once heard these voices begins to see that all great minds are contemporary—not that they have receded into their common past, but that we have not yet advanced into their common future. They do not so much compel us to look back as to look up, when our eyes meet a ceiling, to glimpse the vast sky of possible ideas.¹⁹

Materials

Following is a bibliography of selected materials for the teaching of world literature. The lists are not exhaustive; they are selected to show the types of materials available for students and teachers. They will enrich either the school or the classroom library. Starred items may be ordered from the NCTE through its catalogs. Teachers should examine the sections called Publications—Literature, Reading Lists; Literary Maps; Filmstrips—World Literature, The Humanities; Recordings—Shakespeare and Drama, World Literature and Folk Literature, and Humanistic Studies.

I. TEXTBOOKS FOR STUDENTS

A. Basic

1. Agnew, J. K., and A. L. McCarthy. *Prose and Poetry of the World*. Syracuse: L. W. Singer Co., 1954.
2. Carver, C. H., and H. G. Sliker. *Literature of the World Around Us*. Englewood Cliffs: Prentice-Hall, Inc., 1957.
3. Cook, L. B., W. Loban, O. J. Campbell, and R. N. Stauffer. *The World Through Literature*. New York: Harcourt, Brace and Co., 1949.
4. Inglis, R. B., and W. K. Stewart. *Adventures in World Literature*. New York: Harcourt, Brace and Co., 1958.

B. Supplementary

1. Blankenship, R., R. C. Lyman, and H. C. Hill. *Contemporary Literature*. New York: Charles Scribner's Sons, 1938.
2. Colburn, D. J., and W. R. Wood. *All Around the Land*. Chicago: J. P. Lippincott Co., 1954.
3. Collette, E., T. P. Cross, and E. C. Stauffer. *Beyond the Seas*. Boston: Ginn and Company, 1955.
4. Collette, E., T. P. Cross, and E. C. Stauffer. *Within the Americas*. Boston: Ginn and Co., 1955.
5. Eberhart, W., I. D. Swearingen, and B. E. Leary. *Your World*. Evanston: Row, Peterson and Co., 1955. (Lists of simpler readings)
6. Husband, J. D., F. F. Bright, and W. R. Wood. *From Here On*. Chicago: J. P. Lippincott Company, 1954.
7. Lazarus, A., and R. Freier. *Adventures in Modern Literature*. New York: Harcourt, Brace and Co., 1956.
8. Stauffer, R. M., W. H. Cunningham, and C. J. Sullivan. *Adven-*

¹⁹ Quoted in Hach. *op. cit.*

tures in Modern Literature. New York: Harcourt, Brace and Co., 1951, 1955.

9. Whittaker, C. C. and W. R. Wood. *Youth and the World.* Chicago: J. P. Lippincott Co., 1955.

C. Reference

1. Bailey and Leavell. *Worlds to Explore.* New York: American Book Company, 1951.
2. Bates, Alfred. *Oriental Drama.* London: Smart and Stanley, 1903.
3. Christy, A. E., and H. W. Wells. *World Literature: An Anthology of Human Experience.* New York: American Book Co., 1947.
4. Cross, E. A. *World Literature.* New York: American Book Co., 1935.
5. Everett, E. M., et al. (ed.). *Masterworks of World Literature.* Vol. 1—From Homer to Cervantes; Vol. 2—From Shakespeare to Mann. New York: Holt, Rinehart and Winston, 1955.
6. Faverty, Frederic E. *Your Literary Heritage.* Chicago: J. P. Lippincott Co., 1959.
7. Gassner, John. *Twenty Best European Plays on the American Stage.* New York: Crown Publishers, 1957.
8. Haydn, H., and J. Cournos. *A World of Great Stories.* New York: Crown Publishers, 1947.
9. Hook, J. N., V. M. Parsons, B. E. Peavey, and F. M. Rice. *Literature of Adventure.* Boston: Ginn and Co., 1957.
10. Hughes, Langston. *An African Treasury.* New York: Crown Publishers, 1960.
11. Jewett, A., A. H. Lass, and M. Early. *Literature for Life.* Boston: Houghton Mifflin Co., 1958.
12. Jones, Llewellyn. *Gems of the World's Best Classics.* New York: Geographical Publishing Co., 1927.
13. Pick, R. *German Stories and Tales.* New York: Alfred A. Knopf, 1954.
14. Runes, Dagobert D. (ed.) *Treasury of World Literature.* New York: Philosophical Library, 1956.
15. Van Doren, Carl. *An Anthology of World Prose.* New York: Literary Guild, 1935.
16. Van Doren, Mark. *An Anthology of World Poetry.* New York: Reynal and Hitchcock, 1928.
17. Wagenheim, H., E. V. Brattig, and M. Dolkey. *Our Reading Heritage: Exploring Life.* New York: Henry Holt and Co., 1956.
18. Yohanan, John D. (ed.). *A Treasury of Asian Literature.* New York: John Day Co., 1956.

II. REFERENCES FOR TEACHERS

A. Content

1. Braddock, Richard (ed.). "World Literature in the English Classroom," 1960 *Iowa Yearbook.* Iowa City: Iowa Council of Teachers of English, 1960.

2. Burton, Dwight L. *Literature Study in the High Schools*. New York: Holt and Co., 1959. (See reading lists.)
3. Cheney, Sheldon. *The Theatre*. New York: Tudor Publishing Co., 1929.
4. DeBary, Theodore. *Approaches to Oriental Classics: Asian Literature and Thought in General Education*. New York: Columbia University Press, 1959.
- *5. Frenz, Horst, et al. (ed.). *Yearbook of Comparative and General Literature*. Annually.
6. Harvey, Sir Paul (ed.). *The Oxford Companion to Classical Literature*. Oxford: Clarendon Press, 1959.
7. Heiney, Donald W. *Essentials of Contemporary Literature*. Great Neck: Barron's Educational Series, 1954.
- *8. Laird, Charlton. *The World Through Literature*. New York: Appleton-Century-Crofts, 1951.
9. Laves, W. H. C., and C. A. Thomson. *Unesco: Purpose, Progress, Prospects*. Bloomington: Indiana University Press, 1957.
- *10. Leary, Lewis (ed.). *Contemporary Literary Scholarship: A Critical Review*. New York: Appleton-Century-Crofts, 1958.
11. Lewis, R. W. B. *The Picaresque Saint*. Chicago: J. P. Lippincott Co., 1959. (A picture of the new "hero" in contemporary world literature)
12. Moseley, Hardwick (ed.). *The Romance of North America*. Boston: Houghton Mifflin Co., 1958.
13. Nicholson, Irene. *Firefly in the Night* (A Study of Ancient Mexican Poetry and Symbolism). New York: Grove Press, 1959.
14. *Myth and Folklore* (An Anthology). New York: Oxford Book Co., undated.
15. Plutarch. *The Lives of the Noble Grecians and Romans*. (John Dryden, trans., and Arthur Hugh Clough, rev.). New York: Modern Library, undated.
16. Remenyi, J., et al. *World Literatures*. Pittsburgh: University of Pittsburgh Press, 1956.
17. Shipley, Joseph T. (ed.). *Dictionary of World Literature*. New York: Philosophical Library, 1953.
18. Strich, Fritz. *Goethe and World Literature* (out of print).
19. Warnock, R., and G. K. Anderson. *The World in Literature*. Chicago: Scott, Foresman and Co., 1959.

B. Trade

1. *Chicago Daily News Guide to Paperback Books*. Annual supplement.
2. *Chicago Sun-Times Paperback Book Section*, Annual supplement.
3. *New York Herald Tribune Paperback Section*. Annual supplement.
4. *Paperback Review*. Allen Gillespie, 101 Fifth Avenue, New York.
5. *Paperbound Books in Print*. New York: R. R. Bowker Co. Quarterly issues.
6. *The Reader's Adviser and Bookman's Manual*. Ninth edition. New York: R. R. Bowker Co., 1960.

7. *Subject Guide to Books in Print*. New York: R. R. Bowker Co. Annual edition.

III. READING LISTS

- *A. *Books for You*. Champaign: National Council of Teachers of English, 1959 (1961-62 supplement).
- *B. College and Adult Reading List of *Books in Literature and the Fine Arts*. New York: Washington Square Press, 1962.
- *C. *Good Books: Recommended Cadet Reading*. U. S. Air Force Academy, Colorado: Department of English, 1960.
- *D. *Good Reading*. New York: New American Library, 1956.
- *E. *Wisconsin Reading List for College-Bound High School Students*. Milwaukee 16 (3700 North 75th Street): Wisconsin Council of Teachers of English, 1960.

IV. SPECIAL EDITIONS

- A. Barron's Theatre Classics
- B. Barron's World Literature Series
- C. Globe Books' *Four Complete World Novels*
- D. Harcourt, Brace's *Four Novels for Adventure*
- E. Harcourt, Brace's *Four Novels for Appreciation*
- F. Harcourt, Brace's *Five World Biographies*
- G. Harper's Modern Classics
- H. St. Martin's Humanities: Classics in Translation
- I. St. Martin's Humanities: General
- J. Modern Library Giants
- K. Noble's Comparative Classics
- L. G. P. Putnam's *Ten Modern Short Novels*
- M. Scribner's Modern Student's Library
- N. University of Chicago's *The Complete Greek Tragedies*

V. RECORDINGS (distributors and catalogs)

- A. American Book Company, 55 Fifth Avenue, New York 3, N. Y.
- B. Audio Book Company, 501 Main Street, St. Joseph, Michigan.
- *C. Caedmon Publishers, 277 Fifth Avenue, New York 16, N. Y.
- D. Columbia Records, Division of CBS, 799 Seventh Avenue, New York 19, N. Y.
- E. Decca Records, Inc., 445 Park Avenue, New York 22, N. Y.
- *F. Folkways Records and Service Corp., 117 West 46 Street, New York 36, N. Y.
- G. Harcourt, Brace and World, Inc., 750 Third Avenue, New York 17, N. Y.
- H. Libraphone, Inc., 550 Fifth Avenue, New York 36, N. Y.
- *I. National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois: See *Tools and Guides* for complete listing in NCTE world literature, humanities, and drama sections.
- J. The New American Library, 501 Madison Avenue, New York 22, N. Y.
- K. RCA Victor Record Division, 155 East 24 Street, New York 10, N. Y.
- L. Riverside Records, 235 West 46 Street, New York 36, N. Y.

- M. Sound Book Press Society, Inc., Box 222, Scarsdale, New York.
- *N. Spoken Arts, Inc., 95 Valley Road, New Rochelle, New York.
- *O. The Spoken Word, Inc., 10 East 39 Street, New York 16, N. Y.
- P. Vanguard Record Sales Corp., 154 West 14 Street, New York 11, N. Y.
- *Q. Wicher, Stephen E. "Books and Records: Long-playing Records of Literature in English, 1958-1959." *College English*, 22, 1 (October, 1960): pp. 49-53.
- R. Wittich, Walter A., and Gertie Hanson Halsted (ed.). *Educators' Guide to Free Tapes, Scripts, and Transcriptions*. Seventh annual edition. Randolph, Wisconsin. Educators Progress Service, 1961.
- S. *The World of Music: The Encyclopaedia of Great Music on Records*. Golden Records, Inc., c/o Affiliated Publishers, Inc., 630 Fifth Avenue, New York 20, N. Y.
- T. Yale Series of Recorded Poets. (Inquire at Yale University Press, 149 York Street, New Haven 11, Connecticut.)

VI. FILMSTRIPS

- A. *The Classical Age* (Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14, Illinois), for junior high
1. The Hellenic Greeks
 2. The Hellenistic Greeks
 3. The Roman Republic
 4. The Roman Empire
- B. *The Epic of Man* (Encyclopaedia Britannica-Life. Write Time-Life Inc.)
1. Man Inherits the Earth
 2. Stone Age People Today
 3. The Dawn of Religion
 4. A Stone Age Faith Today
 5. The Growth of Society
 6. A Mesolithic Age Today
 7. The Discovery of Agriculture
 8. Neolithic Folk Today
 9. The Coming of Civilization
 10. Sumer—The First Great Civilization
 11. The Oldest Nation—Egypt
 12. Egypt's Eras of Splendor
 13. First European Civilization—Crete and the Minoan Age
 14. First European Civilization—The Palace of Minos
 15. Great Age of Warriors—Homeric Greece
 16. Forebears of the West—The Celts
- *C. Great Classics of Literature (Encyclopaedia Britannica)
1. Iliad
 2. Odyssey
 3. Aeneid
 4. Oedipus the King
 5. Faust
 6. Paradise Lost
 7. Don Quixote
 8. Prologue to the Canterbury Tales

9. The Pardoner's Tale

*D. *Great Composers* (Encyclopaedia Britannica)

1. Johann Sebastian Bach
2. Wolfgang Amadeus Mozart
3. Ludwig von Beethoven
4. Franz Schubert
5. Johannes Brahms
6. John Philip Sousa

E. *The History of Western Culture* (Encyclopaedia Britannica-Life)

1. The Middle Ages
2. Renaissance Venice
3. Age of Exploration
4. The Golden Age of Spain
5. The Protestant Reformation
6. France in the 18th Century
7. 18th Century England
8. The American Revolution

F. *Masters of Modern Art* (Encyclopaedia Britannica-Life)

1. The Art of Georges Roualt
2. Paul Gauguin
3. Vincent Van Gogh
4. Henri Matisse—Part I
5. Henri Matisse—Part II
6. Pierre Auguste Renoir

G. *The Middle Ages* (Society for Visual Education), for junior high

1. Migrations of Medieval People
2. Feudalism
3. Medieval Church
4. Medieval Towns and Cities

H. *National Gallery of Art* (Encyclopaedia Britannica-Life)

1. Art in Early Renaissance Italy
2. Art of the Northern Italian Renaissance
3. Art of the High Renaissance
4. Art of the Northern Renaissance
5. Art of the Low Countries
6. Art of Spain
7. Art of Royal France
8. Art of England
9. Art in the United States

I. *Prehistoric Man Through the River Cultures* (Society for Visual Education)

1. The Old Stone Age
2. The New Stone Age
3. The River Cultures—Egypt
4. The River Cultures—Mesopotamia

*J. *Richard III* (Educational and Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey)*K. *Romeo and Juliet* (Educational and Recreational Guides, Inc.)

*L. *Stories from Shakespeare* (Encyclopaedia Britannica)

1. Hamlet
2. Macbeth
3. Henry V
4. Julius Caesar
5. As You Like It
6. A Midsummer Night's Dream

M. *World of the Past* (Encyclopaedia Britannica-Life)

1. Ancient Egypt
2. Athens
3. Peking—The Forbidden City
4. Heritage of the Maya
5. The Incas

N. *The World's Great Religions* (Encyclopaedia Britannica-Life)

1. Hinduism
2. Buddhism
3. Confucianism and Taoism
4. Islam
5. Judaism
6. Christianity

*O. *Ulysses* (Educational and Recreational Guides, Inc.)

VII. FILMS (distributors)

- A. Coronet Films, Sales Dept., 65 East South Water St., Chicago 1, Illinois.
- B. Contemporary Films, Inc., 267 West 25 St., New York 1, N. Y.
- C. Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois: See especially *Introduction to the Humanities* (based on Great Dramatic Literature).
 1. The Humanities: What They Are and What They Do
 2. The Theatre—One of the Humanities
 3. Our Town and Our Universe
 4. Our Town and Ourselves
 5. Hamlet—Age of Elizabeth
 6. What Happens in Hamlet
 7. The Poisoned Kingdom
 8. "The Readiness Is All"
 9. The Age of Sophocles
 10. The Character of Oedipus
 11. Man and God
 12. The Recovery of Oedipus
- D. Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois.
- E. International Film Bureau, Inc., 332 South Michigan Avenue, Chicago 4, Illinois: See especially *The England of Elizabeth*.
- F. United World Films, Inc., 1445 Park Avenue, New York 29, N. Y. (Educational Division)
- G. University of Illinois Audio-Visual Aids, University of Illinois, Urbana, Illinois.

VIII. PICTURES

- A. European Art Color Slide Company, Peter Adelberg, 120 West 70 Street, New York 23, N. Y.
- B. Metropolitan Museum of Art Seminars in the Home, Book-of-the-Month Club, 345 Hudson Street, New York 14, N. Y.
 - 1. *Appreciation of Art*
 - a. Portfolio 2—Realism
 - b. Portfolio 3—Expressionism
 - c. Portfolio 4—Abstraction
 - d. Portfolio 7—Composition
 - e. Portfolio 11—The Artist as a Social Critic
 - f. Portfolio 12—The Artist as a Visionary
 - 2. *History of Art*
 - a. Portfolio A—Classical Background of European Art
 - b. Portfolio B—Man and Mystery in the Middle Ages
 - c. Portfolio C—The Early Renaissance in Italy
 - d. Portfolio D—Classical Myths and Forms in Renaissance Art
 - e. Portfolio E—The High Renaissance
 - f. Portfolio 12—The Artist as a Visionary
 - g. Portfolio G—The 18th Century
 - h. Portfolio H—Classicism vs. Romanticism
 - i. Portfolio I—Realism vs. the Salon
 - j. Portfolio J—The Flowering of Impressionism
 - k. Portfolio K—Precursors of Modern Art
 - l. Portfolio L—Art in the Contemporary World
- C. National Geographic Society, 1146 Sixteenth Street, N. W., Washington 6, D. C.: Maps of Discovery
 - 1. Eastern Hemisphere
 - 2. Western Hemisphere
- D. Steichen, Edward. *The Family of Man*. New York: Museum of Modern Art, 1955. (Maco Magazine Corp., 480 Lexington Avenue, New York 17, N. Y.)

IX. MAPS

- *A. Denoyer-Geppert Company, 5235 Ravenswood Avenue, Chicago 40, Illinois.
 - 1. British Isles
 - 2. Mediterranean
 - 3. U. S. Literary-Pictorial
 - 4. World
- *B. Denoyer-Geppert: Firley, Henry J. *A Glossattee of World Literature*. The Geographical Research Institute, 1961.
- *C. Educational Illustrators, Box 268, Urbana, Illinois.
 - 1. Aeneid
 - 2. Iliad
 - 3. Odyssey

*D. National Geographic Society (See address under Pictures.)

1. Africa and the Arabian Peninsula
2. Asia and the Adjacent Areas
3. Eastern and Western Hemispheres
4. Mexico and Central America
5. South America

X. ENCYCLOPEDIAS AND OTHER BACKGROUND WORKS

A. *Life* editors (Time, Inc., 540 North Michigan Avenue, Chicago 11, Illinois)

1. *The Epic of Man*
2. *Life's Picture History of Western Man*
3. *World's Great Religions*

B. *Our Wonderful World* (Spencer Press, Inc., School and Library Division, 153 North Michigan Avenue, Chicago 1, Illinois)

1. Man's Ideals
 - a. Volume 3—Hebrew Religion
 - b. Volume 4—Hindu and Moslem Religion
 - c. Volume 12—Great Thinkers and Philosophers
 - d. Volume 13—Buddhism, Confucianism, Shintoism
 - e. Volume 17—Christian Religions
2. The Past
 - a. Volume 13—History and Famous People of the Orient
 - b. Volume 14—The Stage
 - c. Volume 16—Man in Revolt
3. Our Cultural Heritage
 - a. Volume 8—Pioneer Folk Heroes
 - b. Volume 11—Mythology
 - c. Volume 14—The Dance
 - d. Volume 16—The Renaissance and Its Meaning for Us
4. The Arts
 - a. Volume 1—Folk Customs from Other Lands
 - b. Volume 3—Indian and His Art
 - c. Volume 8—Pioneers in Art
 - d. Volume 11—Sculpture and Ancient Art
 - e. Volume 16—Renaissance Art

C. *World Book* (Field Enterprises Educational Corp., Merchandise Mart Plaza, Chicago 54, Illinois)

Literature as organized in Reading and Study Guide, Volume 20

1. The Importance of Literature
2. Forms of Literature
3. Literature for Children
4. Mythology, Folklore, and Legend
5. Early Egyptian and Oriental Literature
6. Classical Literature
7. Continental European Literature
8. English Literature

9. American Literature
10. Canadian Literature
11. Latin American Literature
12. Famous Writers
13. Writing as a Career

XI. PUBLISHERS OF PAPERBOUND BOOKS (See *Studies in the Mass Media*, March, 1961, page 19.)

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946, AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE ILLINOIS ENGLISH BULLETIN.

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Signed: WILMER A. LAMAR, Editor

Sworn to and subscribed before me this 28th day of November, 1961.
(SEAL)

Mary Kay Peer, Notary Public
(My commission expires Nov. 5, 1965)

